

# Coats

FOR THOSE WHO RIDE AND WALK

By Hester Winkthrop



The First Fur Coat of the Season Proclaiming Its Newness by Filled Seams Above the Waistline



Blue Velvet With Braid Pockets Controlling the Fullness, Broad Bands of Beaver Trimming

## Velour Coats Trimmed With Fur Mark the High Note of Style - Weather Coats of Mixed Worsted for Rough and Ready Wear - Novel Cut Gives the Fall Coat Unusual Individuality.

THE separate coat, growing more and more popular as seasons have passed, seems to have reached its epitome of elegance this autumn. No wardrobe may call itself complete without several top-coats of various types; one for motor-ing, another for knockabout town and country wear, and certainly one for afternoon wear with formal frocks. The walking coat is an item of the fashionable wardrobe now and is a very elegant affair indeed, cut on lines authorized by Paris, built of the richest material and usually trimmed with fur. So fashionable is the separate coat these days, that it is almost ousting the tailored suit from favor, and never have coat models been so individual and interesting; never have the couturiers expended so much thought on them as they do now.

That was picturesque seems to have been borrowed and jumbled together with a fine disregard for accuracy in dates and periods; but for all that, the fall coats are most fetching affairs indeed. A green velour coat from Cheruit is pictured, the trimming being racoon fur; and the smart little hat is of green velvet with split ostrich trimming in shaded gray. Full as it is—almost baggy in cut—this coat has the inimitable grace that Cheruit gives to all her creations. The front breadth and the back breadth fall straight from shoulder to hem, a break coming at the sides where the full skirt is shirred to an upper portion cut in one with the sleeves. This green velour coat is lined with pale buff satin; for be it noted, plain, rich coat linings are more distinguished now than gay linings of flowered or figured silk. Satin, soft taffeta, satin-striped taffeta, soiree silk, satin brocade and faille matinee are some of the handsome materials used to line coats of high degree. The Cheruit coat is in the favored length—just

Interesting Collars And Cuffs. One thing strikes you about all the new coats; the dashing cut of collar and cuff—quite different from anything ever seen before, though many of the models have been adapted from coats of ancient times. Everything

long enough to reveal an inch or two of skirt between the flaring edge of the coat and the dainty foot, made to look as small and slim as possible in an exquisitely fitted boot of glazed kid. Of velours also, is the redingote coat in a trifle shorter length. This coat L in the new dark red, garnet or dahlia shade which is just now the favorite coat color in Paris. A very effective and beautiful color it is provided too many women do not take to wearing it—red coats should be few and far between. The coat pictured is a redingote in front only; at the back the material is gathered from a shallow yoke across the shoulders and lines of buttons down the under-arm seams emphasize the form-fitted effect at the front. The total absence of a belt is another smart feature, for it is evident that the best makers are trying now to get away from the belted idea in coats—difficult as that seems to be when belts have so firmly rooted themselves in favor. The garnet velour coat has a particularly smart collar with the new line—sloping outward from top to bottom so that the collar seems to support the head like a cup. A most difficult collar to cut this, truly, but the one in the picture has been fashioned with consummate skill; it fits as smoothly as a straight,

stock collar, yet it is a turnover affair, lapped at the front. Any tyro at dressmaking who tries her hand at cutting such a collar will appreciate the art which produced the one pictured with the dark red coat.

### Limousine Coats Supremely Distinguished.

There is a vast difference between the limousine coat, for wear over formal afternoon frocks, and the ordinary motor coat which is primarily built for warmth and may be donned over anything at all. Limousine coats express the highest type of style and elegance and are only less luxurious than evening wraps. The pictured model, a coat from Douillet, is of marine blue velvet with trimming of beaver fur and the golden brown tones of the beaver are echoed by pocket motifs of dull gold lace which catch down the full folds of velvet under the arm, giving a very graceful silhouette. The coat is lined with white satin. It is one of the hand-somest models of the season.

Another limousine coat that will appeal to the fancy of the pretty matinee maid, is of pink corduroy trimmed with rose fox. The pink is very faint—just off a white and the corduroy coat is lined with white soiree silk which makes the faint

pink unmistakably a pink, when the coat is thrown open. Front, back and sleeves are all attached to a deep, shaped yoke and the fullness is arranged in pleats at either side of the arm, and underneath, so that at the sides the coat has a tremendous flare, falling in ripples over the skirt. A knotted girdle or sash of the material holds the fullness in at the waistline and the swing below is very dashing and jaunty. Turned back cuffs and wide, turned down convertible collar are edged with rose fox and there is a band of this beautiful fur all around the wide skirt of the coat.

Another pink limousine coat is of rose colored silk plush with collar and cuffs of black velvet. From the turned down velvet collar falls a deep shirred cape of the rose plush and the front sections of the coat extend in points over the gathered back, a strap and two buttons, made of the material, holding the points in place. A distinctly novel cut is this and the coat in question has received much attention.

### Pontine Coats Shed The Raindrops.

A talk about autumn coatwear without mention of the new pontine coats would be like Hamlet with the Dane left out. These new coats are the rage just now. The material—pontine—is an entirely new idea which has taken the fashionable world by storm. On one side it has a waxed surface like soft, glossy leather; on the other side one may have silk, or cloth or even velvet. By using pontine on both sides in the same garment pleasing effects of contrast are secured, even when both sides of the material are in one tone. In green and gunmetal gray pontine

—the green side having the waxed surface, the gray side being broadcloth—is a very good looking coat for street or motor wear. Collar, cuff, belt and a broad band at the hem show the gunmetal gray cloth very attractively against the glossy dark green of the coat. The buttons are of green and black onalith. This waxed material is entirely waterproof and is warm enough for winter motor-ing, though pontine is so supple and light in weight that it can be stitched, pleated and even gathered. Coats of this fabric in the russet and mahogany brown shades, with a reverse of bright colored cloth or silk, make very stunning sport garments for autumn wear.

### Fur In Demand For Trimming.

Though it is perfectly permissible from a style standpoint, to have a velvet collar on the new autumn coat, a fur-trimmed collar will be much smarter. And by the bye, fur-trimmed collars and cuffs now—not fur used alone to make these details of the coat, if you would be in the very van of the mode. A Bernard coat of gray velour which has just reached this country, has a high, convertible collar of the velour lined with sealskin. Turned up, the collar is mostly velour; turned down, it is a small cape of sealskin. The cuffs are the most unusual yet in this season of bizarre cuffs. They are bell-shaped and very wide at the hands, with bands of sealskin at the edge, and the tops of them are gathered and applied under inch-wide stitched straps of the material, just at the

turn of the elbow. This coat has also bands of sealskin at the foot and big sealskin buttons. Much silk stitching is used to garnish the autumn coats of velour, broadcloth and silk; a particularly dainty Jenny coat of dark blue faille is stitched on collar, cuff and front with silver gray silk and trimmings of silver cord echo this note of the stitching. The lining is of gray silk splashed over with blurred Chinese designs in blue.

A little later we shall touch on fur coats and wraps but you will enjoy seeing on today's page one of the first fur coats of the season, an exclusive model in the new fitted effect above the waist, with ripple skirt below; the lines achieved by skillful cut without recourse to a belt to confine the fullness. This coat is made of a very handsome fur fabric imitating moire pony and is trimmed with gray racoon which is to be much used this year.

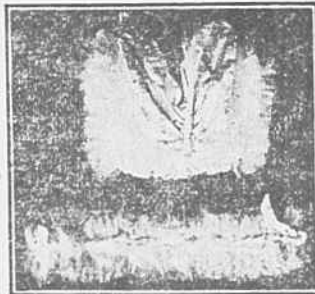
A good example of the modish knockabout coat for general wear is shown in the model of easter brown soft wool fabric—an imported English coat this, soft warm and very light in weight because of its beautifully woven wool fabric. The lines are comfortable and loose and the fullness is gracefully disposed at the back. A new cuff, buttoned and in bell shape trims the sleeve, and collar and deep hood are faced with plaid taffeta in shades of tan, green and cream.

## The Flattery of Tulle in Ruff and Muff

THE most formal of dress accessories is a tulle neck ruff. Such a belonging should never be donned with an unconventional costume, or with a frock or suit obviously intended for morning wear and making no pretensions to formal elegance.

If this be true of the tulle neck ruff, how much more is it true of the tulle muff! No woman would dream of carrying one of these airy trifles, the very essence of festivity and elegance, with a tailored serge shopping suit; yet one sees the tulle ruff sporting itself with all manner of street costumes; with sport clothes, with cotton frocks for the morning and even—absurd though it may seem—with the raincoat. The truth is, it is hard to resist the temptation of a tulle ruff, once its flattering qualities have been discovered. One looks so exceedingly well in it; one's complexion seems so much fairer and softer, and the fluffy pleatings of it hide all the unpleasant little lines behind the ears and under the chin.

A black tulle neck ruff should not be worn unless there is some other note of black in the costume. With a gray and white costume, or a gray and black one; or a black and white



For The Evening An Exquisite Tulle Set, All White, With Pannet Velvet Butterflies On Ruff And Muff.

one, the black tulle ruff is very smart; but with a costume in color the taupe or smoke toned tulle ruff is much more harmonious. Sometimes with a dark blue tulle ruff a black tulle ruff looks well, provided the hat, veil and boots are black also. The black ruff is seldom as becoming to the complexion as the taupe or gray ruff, though it may make up in chic—with a black and white toilette—for

any hardness of outline it gives to the face.

White tulle below the face is almost always becoming, except when skin, hair and eyes are of the swarthy brunette type. The white tulle ruff is, however, a very perishable affair; one or two wearings will usually despoil it of the dainty freshness such an accessory should have; and these ruffs are prettiest for the evening, with light colored and very dressy costumes. A black and white checked tulle ruff is well set off by white gloves, white and black hat, white tulle ruff and boots of white washable kid; but the same tulle will look equally smart with a black hat, white gloves and buttoned boots of black glazed kid. Another telling touch with such a costume will be a lorgnette ribbon of narrow black ribbon edged with white. There is infinite style-value in these little touches and they should be carefully studied by the woman who desires to be smartly turned out in every detail.

Some of the tulle sets are elaborate affairs for dressy wear and give great distinction to an otherwise simple costume; but it must be remembered that the costume accompanying same

should be of the formal type—these accessories are not for the knockabout street tailor.

Some of these sets are expensive trifles to add to the evening wardrobe. Butterflies, made of shirred white velvet, trim one big, soft tulle muff and the full ruche and through the center of the ruche runs a twisted cord of the white velvet. There are three double pleatings of tulle above and below the cord in the neck-piece, each pleating very full. Five yards of very wide tulle at least, have gone into the ruff, and probably ten yards into the big muff, so one can compute what such belongings would cost—even without the butterflies of panne velvet. The muff-pad of cotton wadding is covered first with thin white silk, then with a draping of white chiffon, and over this is swathed the gathered tulle, full pleatings finishing the ends.

Nothing is worse than a skimpy effect in tulle, so if you plan to build a new ruff, or one of these beautiful muffs at home, be very sure to start with enough material. Tulle is always used double for the pleating, the folded edge making a richer finish than a straight, unfinished edge, cut by the scissors. It requires about a quarter of a yard, doubled in half, for the width of each pleating, and the strip should measure three times the space to be filled in, for a full and handsome pleating. There are tulle neckruffs in the shops, made of unfolded malines, pleated simply along a ribbon neckband but they are scarcely worth the price one pays for them and one or two wearings will

reduce them to bedraggled limpness. The tulle accessory is an expensive trifle in any case and would be better left alone unless one can afford to pay for a good model.

The gray tulle set shown is suitable for afternoon wear or restaurant wear in the evening and is a particularly stunning arrangement of gray, black and white tones. Bands of white pontine, the new waxed fabric over which fashion is mad just now, trim the gray tulle ruff and muff and on the pontine are black cut jet buttons. A narrow fringe of black fox adds a finishing touch at the edges of the white strips.

Feather neckwear promises to be very fashionable this season and the woman who has put away a lot of

### YELLOW GOGGLES FOR THE MOTORIST

IT is always wise to protect the eyes on a long motor trip, especially if one is not used to riding constantly against the brisk wind. It is not necessary to spend a substantial sum for motor goggles; any sort of glasses, large enough to cover the eyes will answer. For twenty-five cents can be purchased a pair of light-rimmed spectacles mounted with clear yellow-tinted glass; and such goggles, though neither smart nor becoming, will protect the eyes from wind and dust and soften the blinding glare of the sun. Ordinary eyeglasses help a great deal, by breaking the force of the wind, but they do not soften the glare of light. A face veil of fine mesh should be worn over the glasses for it is most disconcerting to have

one's more or less high-priced lenses whisked away by a sudden breeze. For less than a dollar comes a special motor goggle with green or amber colored glass mounted in soft white rubber rims, and the curve of the rim makes these goggles very comfortable, even on an all-day tour.

### TEA AS A BASIS FOR LEMONADE

IF there are eight guests on the veranda and you have only two lemons in the kitchen all will be well, provided there is a bottle of cold tea ready in the icebox. Weak, iced tea makes a splendid basis for lemonade and very little lemon juice will impart a delicious flavor. An orange may be squeezed in too, if you have it; and a mint leaf or two floating on top will add the finishing touch.



For The Afternoon A Saucy Tulle Set, In Pale Gray, With Bands Of White Pontine, Fringes Of Black Fox Fur, And Cut Jet Buttons.

silver tassels. It is always wise to carry a scarf of some sort to the theatre for draughts abound when the curtain is raised and it is not desirable to don one's heavy wrap or coat,